

We are all just...

The Gateway

Tuesday, September 11, 1984

...prostitutes in the bed
of life

Al Cappuccino

National Parties ignore students

OTTAWA(CUP)—After a summer spent seeking out the three political parties' stance on post-secondary education, Canada's national student lobby group failed to muster up politicians' concern for student issues.

The Canadian Federation of Students asked each party leader to participate in a national debate on the issue of university and college funding and respond to a questionnaire on student areas of concern. But the federation's attempts yielded few constructive results.

CFS chair Beth Olley says only NDP leader Ed Broadbent agreed to a debate. Prime Minister John Turner declined the request and Progressive Conservative leader Brian Mulroney said he did not have the time.

Though the NDP and the Tories responded to the questionnaire, Olley says the student organization held off mailing the answers to its members until it received the Liberals' response. It never came.

Olley says the Liberals' failure to notify the federation that the party would not respond meant CFS' 66 members—about 450,000 students—were not fully informed about the parties' education commitments.

"The Liberals held us up. Their disorganized election campaign prevented us from mailing out the answers. Only people who phoned and asked for them were told what the parties had said."

Olley, however, says the federation did pass on the questionnaire to local student unions for use in their ridings. Student unions in

every province tried to raise the issues of education underfunding, youth unemployment, student aid and decreased accessibility with local candidates, she added.

CFS also alerted the chief electoral officer about the problems facing students who wanted to vote but were moving out of their home ridings.

Hundreds of students returning to school did not know where they could vote or were too busy on Sept. 4 with registration and classes to cast their ballots, Olley says, even though CFS and the returning officer encouraged them to vote early.

"We know the chief electoral officer was far more concerned about getting students to vote after we talked to him," she says.

Although some issues troubling students such as youth unemployment were already prominent in the election campaign, Olley says her interviews with local and national media as well as research papers and pamphlets sent to CFS members helped them become more of a priority.

"We did a little bit of kicking along the way."

Olley says now that the Tories have swept into power with a majority of 211 seats, lobby groups such as CFS must ensure the federal government does not renege on its election promises. Two of these include a commitment to maintain education funding levels and a proposal to provide potential employers with incentives to hire young people.

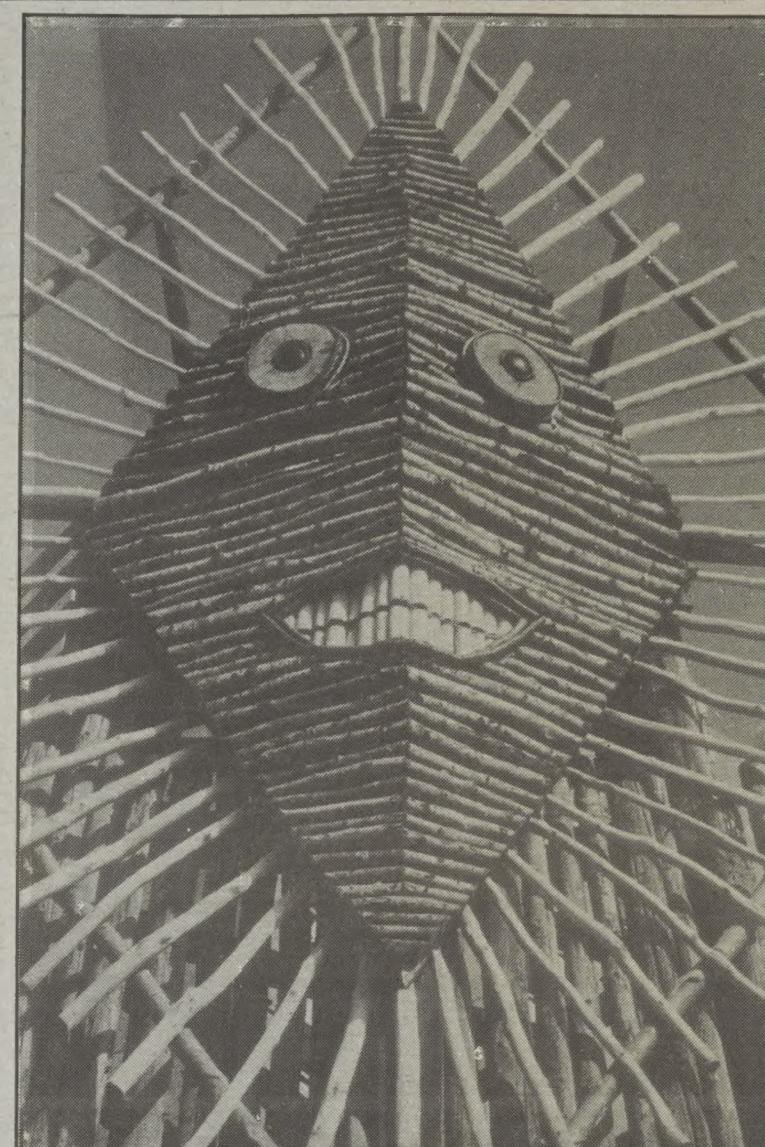


Photo Dan Watson

This 40-foot wooden monstrosity is the ambassador of Latitude 53, an art gallery located at 10920-88 Avenue

The gallery shows works of artists who belong to the Latitude 53 collective.

One Latitude 53 artist is Norm Wenschler of Red Deer, who constructed this totem pole kitty-corner to the Garneau theatre.

Latitude 53 and its latest exhibition is featured next issue.

continued on page 2

Carpark closes; 1000 spaces lost

by Suzette C. Chan

Stadium CarPark has been closed at least until February, leaving hundreds of students scrambling for parking space.

The carpark, located at 116 street and 89 avenue, is one of the major parking facilities on campus, with a 1000 vehicle capacity.

Physical Plant Manager Gord Bulat says the carpark was closed in early August when it was discovered that "post-tension cables

showed excessive corrosion."

He says "there has to be a new structural system to support the slab."

Bulat estimates the repairs may cost \$1.5 million.

"There's no question the problem is related to the quality of construction," says Bulat. "A part of the framework caved in during construction (in 1969). It was a small piece that was not fit properly."

Bulat adds, "Windsor CarPark is the same type and was built around the same time, but we have not experienced any problems with it yet." Bulat says the carpark will likely be closed until February. "The project will probably be structurally completed in February. The design should be finished and the tenders sent out by the end of the month. The repair work should begin in mid-October."

"There are now less than 1200 spaces compared to 2200 last year," says Alpern. "The situation is so serious that visitor parking may not be available in the morning."

He says there are lineups at parking services already.

Parking Services has devised a priority list for parking passes. Passes will be available to the handicapped first, the U of A staff, then students. Alpern feels the list leaves students at a clear disadvantage.

"There is concern that staff who live only a few blocks away may be taking stalls that students could use," says Alpern.

Alpern says even within the student category, there is a priority list. He says students with documented medical reasons for taking vehicles to university have first priority, followed by students who have to take children to daycare, out-of-town students, students with special reasons (such as a medical student who must travel back and forth from campus to hospitals), students who attend classes or must stay on campus after regular bus schedule hours, and students with part-time jobs.

Alpern acknowledges the park-

ing problem has been plaguing the university "for a long time", and does not want to blame anyone for the situation.

"The main reason (for inadequate parking facilities) is monetary. There are also physical restraints", he says. "The Board of Governors has a policy to build new parking lots underneath new buildings or underground."

However, he notes, there is no parking facility beneath the Business building.

While no long-term plans to solve the parking problem have been drawn up, Alpern says he and Bulat have some suggestions for the time being.

The intramural football field just south of Corbett Hall may be open to parking in the winter. The field is used for snow-dumping after it freezes.

Alpern says the Garneau housing area has already been opened for 100 vehicles.

He says there may be park and ride service to and from University farm and Emily Murphy Park.

Parking Services may be able to squeeze more parking into the Jubilee Auditorium lot. It now has 800 available stalls.

Bulat says there is also a possibility levels of Stadium CarPark will be open for parking as repair work goes on.



Two hundred beams supporting upper level of Stadium Carpark

Caut: Will the Tories deliver?

OTTAWA(CUP)—Canadian university teachers hope the new Tory government will make good on its promises to maintain post-secondary education funding levels.

Before the Tories painted the electoral map blue, they promised they would fund universities and colleges with a greater degree of co-operation from the provinces.

The Progressive Conservatives assured the Canadian Association of University Teachers that they would negotiate with provincial governments on the basis of the 1977 federal-provincial agreement. The deal called for the creation of a forum between the two levels of government on post-secondary education.

CAUT executive-secretary Donald Savage said he does not expect the Tories to cut education funding but pointed out that they have said they will not restore the losses resulting from amendments to the Established Programs Financing Act (Bill C-12).

Through the bill passed in the spring, the Liberal government imposed the six and five restraint program on federal transfer payments to education, causing a loss of \$116 million in the 1983-84 funding year and \$250 million in 1984-85. The bill was retroactive.

Savage says he thinks it is ironic

ment, not for the kind of discouragement which (Bill C-12) is bringing. If Canada really wants to maintain its standard of living and be more than a mere supplier of natural resources for other industrialized countries, we must develop our own technology... without enough highly trained people that will be impossible."

"Universities are without doubt the major training ground for these people," she added.

Savage says a forum between the two levels of government will encourage greater debate on the funding issue and might end the acrimonious fights that sprang up over education this year.

"They have promised a new era in federal and provincial co-operation. But if the Tories cut education funding, that would end the era right there and then."

Savage said he also anticipates an increase in federal money to university research and development, an area where Tories have continually pledged their support.

The association has been lobbying politicians throughout the summer to set up a federal post-secondary act that would stop provinces from diverting federal grants away from education.

"We don't want the federal government to simply throw money to the provinces and not know whether it's being used to build roads or support universities," Savage said at the CAUT's annual

general meeting held recently.

The education act would ensure that the federal government specifically earmarks transfer payments directly to institutions. The act also calls for a post-secondary education advisory council, made up of politicians, teachers and students, and for a new parliamentary standing committee on science, research and education.

"We have been lobbying conditions in all parts of the country to set up the financing, etc. We're hoping that when we knock on their doors when they arrive in Ottawa they'll still remember," Savage says.

Line up at the Impeachment Booth

by Neal Watson

The SU political season kicked off on the very first day of classes yesterday with the circulation of a handbill calling for the impeachment of three members of the SU Executive.

A group of students distributed the pamphlet which urged students to sign a petition removing SU President Floyd Hodgins, VP External Paul Alpern and VP Internal Gord Stamp from office.

Students Lorraine Mitchell and Danica Frazer said they initiated the action because they felt the SU Executives were spending their time "playing political games" and were ignoring the concerns of students.

They said the Executive promised change and action on quotas and cutbacks of student loans, but so far had done nothing.

VP Finance Christine Ens and VP Academic Donna Kassian were not mentioned in the pamphlet. Ac-

cording to Frazer, Hodgins, Stamp and Alpern were the Executive members that had failed in dealing with student issues.

Frazer called Stamp "unco-operative" and Mitchell said Alpern and Hodgins were "in the pocket of the Tory government."

Danica and Mitchell said they did not represent any organization, but said they were not alone in their action.

They promised that an "Impeach-

ment Booth" would be set up in CAB today where they would explain further their position.

VP External Paul Alpern dismissed the petition and said he had no desire to become involved in playing politics and was only concerned with representing student issues.

Alpern rejected the accusation that the Executive had not acted on student loans and said they were in constant contact with the Student's Finance Board, individual students and the office of Dick Johnston, the Minister for Advanced Education.

He also pointed to the development of an Appeal Board for students to plead their case as an example of the Executive's commitment to students.

VP Internal Gord Stamp spent part of the morning removing the pamphlets from bulletin boards in SUB because the students had failed to receive permission to post them. Students must obtain permission from the VP Internal before posting handbills in SUB.

Stamp rejected the various charges and said he would consider taking the students to the University Disciplinary Board. He called the charges slanderous.

Stamp said the SU Executive was responsive and that all Executive members were working hard.

"I defy any five people to do the work we've done," Stamp said. Both Stamp and Alpern said that the students had failed to get the facts straight in their pamphlet and had not bothered to discuss their concern with them.

continued from page 1

building open in a bid to attract residents and students interested in re-establishing DTUC.

The occupation prompted the government to hand over the keys to DTUC's library to the city of Nelson. A community reference library, containing historical and educational resources, will likely be opened this fall, said Betty Daniels, spokesperson for the 80 activists involved in the occupation.

Selkirk College, an educational institution nearby, now is responsible for the DTUC buildings. Once Selkirk removes the equipment it wants, the government and Nelson residents will negotiate on the facility's future. The city has already offered to buy the centre.

But although some former students are optimistic about setting up the centre again, hundreds of people are leaving Nelson because the closure meant many lost jobs. The centre was the second largest employer in the city.

About 1000 more people are expected to leave Nelson by the end of the year.

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New hi-tech Dewey's

by Suzette C. Chan

Seven weeks, \$80,000 and a streak of bad luck later, Dewey's has reopened with a fresh new look.

"If you make allowances for the tacky old furniture, Dewey's now has a very bright, hi-tech look," says Beverage Manager Greg Holmes, who helped re-design the Student Union-owned bar in HUB.

Holmes says Dewey's sought a complete overhaul about a year ago, when, amongst other problems, "the carpet was beginning to disintegrate."

Holmes admits that when he took charge of the operation a year and a half ago, he "questioned whether it conformed to various health and safety codes."

"We've completely changed everything," he says. "We have new furniture, we've re-done the entire electrical and plumbing systems, re-organized the bar, all the storage areas and the food preparation area, changed the ventilation, the blinds, the wall fixtures. There's very little, if anything that's the same."

But after months of reconstruction, Dewey's still is not complete.

"We ran into a spot of bad luck," Holmes says. "The walk-in cooler company we're dealing with went into receivership. It's now back in business, but it's back-logged with orders. There will be no draft until that cooler comes in."

"Also, the fabric manufacturer for our chairs is eleven weeks

overdue. And the people who made our tables had trouble getting arborite for weeks."

Holmes also plans to install a rotating gallery showing works by Fine Arts students.

He says the renovations will make Dewey's "easier to work in, and hopefully more pleasant."



A couple of bright, new bartenders behind efficient bar. Photo Bosco Chang

Clubbing around

Students' Union Clubs Commissioner Brian Wolfman expects over 130 clubs will register for the 1984-85 academic year. He expects 100 clubs from last year will register along with an expected 30 or 40 clubs yet to be formed.

For information on how to start a new club, please contact Brian Wolfman at Room 271 SUB, 432-5166.

Here is a list of clubs information for the immediate future:

- The deadline for registration and re-registration for all clubs is October 15. This means that all clubs wishing to attain club status for the coming academic year must file the appropriate forms with the Students' Union before the above

deadline. It should be emphasized that since over 100 clubs are expected to register, it is in everyone's best interest to apply for registration well before the deadline.

● Clubs requiring office space must file an application with the Students' Union. Club space is somewhat limited and will be considered on a first-come-first-served basis, as well as according to need.

- Registration and re-registration forms as well as granting office space, Dinwoodie cabaret, and F.I.W. applications may be obtained from the Student's Union Executive Offices (Room 259 SUB, 432-4236, 8:30am to 4:30pm) or at Brian Wolfman's address.

STAFF MEETING

For writers Tuesday Sept. 11, 4 pm

Room 282 SUB



GENERAL MEETING

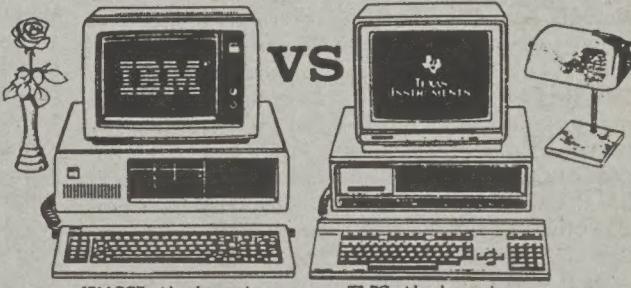
Wednesday, September 12

7:00 p.m.

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EDITORIAL**The Duffer falters**

A number of prominent Liberals have blamed the Canadian news media for the party's stunning defeat at the polls in the election last Tuesday.

While the media can't be blamed for the destruction of the Liberal machine (or the resurrection of the Tories), the news media should be ashamed of the way they covered the election campaign.

The three major parties were on desperation runs: the Liberals could smell defeat; the Tories knew if they couldn't end the dynasty now, they never would; the NDP was in danger of losing parliamentary status. So all three parties aimed for voters' hearts rather than brains - or even guts.

Every night, our TV screens radiated images of a slick Brian Mulroney, a clumsy John Turner, and a trying-hard-to-be-honest Ed Broadbent. Every night, our newspapers featured eloquent, in-depth analyses on the deficiencies of the leaders: Mulroney too slick, Turner too clumsy, Broadbent too honest (or not honest enough).

The most astute political commentators remarked on how insubstantial the campaign was. And that's where the news media went wrong.

Instead of sitting around moaning, generally apathetic about the future of the country, more intensely interested in the beauty contest of the day, Barbara Frum, Mike Duffy Jeffrey Simpson, Bruce Phillips, et.al. should have taken the initiative themselves.

Instead of watching the leaders argue the price of promises, why didn't they ask if the parties would ever keep any promises? Instead of using the nuclear freeze issue as an illustration of rifts in party platforms, why didn't they prod politicians to state their solutions to nuclear armament?

Realistically, even if the news media had brought up these and other complex points, Canadians would not have flocked away from the Tories, but they might have cast more carefully considered votes. And maybe the 33rd Parliament would not be the "k" in "de-mock-racy".

Summer Silliness

It is going to be a controversial year.

Ever since SU President Floyd Hodgins and VP Internal Gordon Stamp promised to put a bit more zip and reactionary flavor into student politics, the SU building has been hopping with activity. Stamp is on record as supporting civil disobedience as a means of getting the Students' Union message to the public.

Confrontation is clearly the executive's game plan for the year.

Too bad they can't temper all that confrontational vigor with some common sense.

While asking for the resignations of several SU support staffers, your executive, with the blessing of those council members present over the summer, decided to sue the University.

The case centered on the University's new policy for registration of new students.

Council authorized the executive to spend up to \$7,000 of your money to challenge the policy in court.

The court dismissed the SU case: it cost the SU \$2,000 for legal fees. But the final cost is greater.

Has the SU executive aided your cause through their confrontational 'trial by fire'?

Is it reasonable to expect University administrators will continue to listen as intently to student concerns?

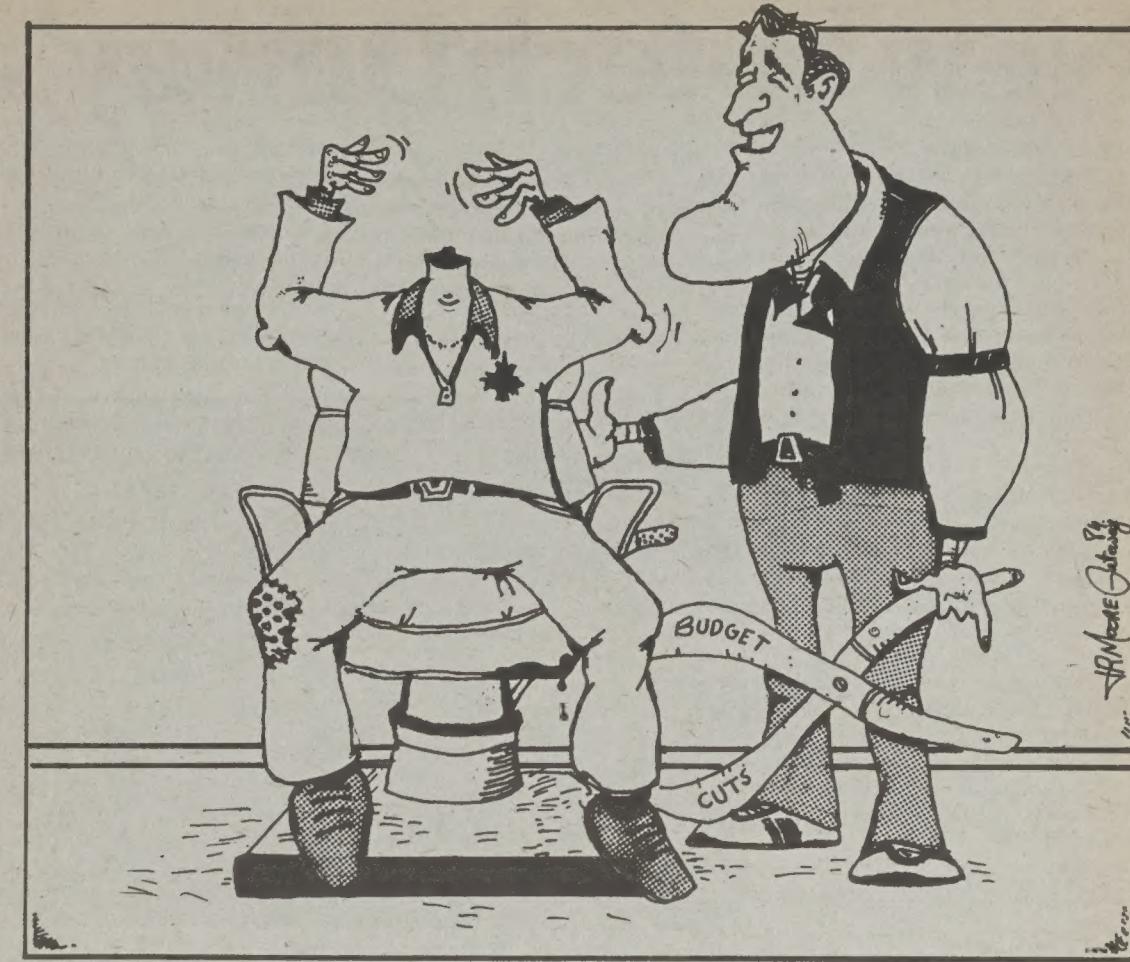
How will confrontation affect the role of the SU VP Academic, whose job it is to liaise with the University's senior administrators?

And let us not forget the issue that provoked all this action.

Do you honestly believe a person with a 65 per cent average in their final two years of secondary education will contribute in a positive way to the academic milieu on this campus?

Confrontation is a suitable strategy for initiating tough bargaining or forcing the opponent's hand when the cards are even. It requires forethought and the setting of clear goals that are both acceptable and achievable.

It is not a strategy for spoiled children to explore on their summer vacation.



There...And you thought it was going to hurt!

LETTERS TO THE EDITORS**Stamp of disapproval**

This letter is my personal response to the article written by Suzette Chan on Page One of the first edition of the Gateway. I am extremely concerned with the inaccuracies of some of the facts (?); also the idea that only one side of the story was written considering members of the Executive were available for over ten hours per day over the summer.

The paragraphs about the firing of our Sub Theatre Manager were only half correct. Since he is no longer with us, I will not drag his name through the dirt.

The part about our Exam Registry Director isn't even close to being true. First, nobody gave him the authority to open the Exam Registry during the summer. Secondly, the S.U. Executive was concerned when wages for the month of May were almost \$800, yet nothing had been done to secure exams from 1983-84. Considering that the Executive had told him that the number one priority of the Exam Registry over the summer was to get all the exams from the previous year, I feel we were completely justified in our decision to clamp down on salary expenses. We also offered to work at the Exam Registry during the days that the Director could not come in, so I consider the part about him having to pay employees wages from his own paycheque to be totally unrealistic. If the Gateway had taken the time to ask, they would have been able to report that Brinton McLaughlin did an extremely good job in August to secure most of last year's exams.

The one-sided bullshit about the potential conflict of CUPE employees being on Students' Council needs a response. The CUPE agreement states "How-

ever, it is agreed that employees shall not become involved in student politics." The three Councillors knew and ignored this, yet I find it amazing that I get slandered with a Don Millar quote when Suzette Chan could have come to my office to get the facts. When you consider that a CUPE member on Students' Council has the power to fire their manager, I see a potential conflict.

Barb Donaldson being taken to D.I.E. Board on a conflict of interest charge was completely justified. As a Central Committee representative of CFS, there is no way she should have voted on June 26 that the students NOT have the democratic right to vote on whether we stay in CFS or not. Since the students will pay over \$90,000 this year to be in CFS and considering that Barb gets her expenses paid by CFS when travelling on CFS business, I feel that there was a conflict by her not allowing students to choose to withdraw from CFS.

I can't see how my attempt to fire the editor-in-chief of the Gateway is an attempt to silence Don Millar's opposition. The Summer Times had "Thursday" on the top of every edition, yet it always came out on Friday or the following Monday or Tuesday. For some reason, I consider this to be "neglect and incompetence" by the editor. The first edition of the Gateway had September 5 as its publication date yet it was not available to students until September 6. For some strange reason, I am not impressed. I feel that since Gateway staff are paid by the students, they have the duty to be responsible to the students. I am writing this letter on September 10, and there are

The Gateway

Sept. 11, 1984 — Volume 75, No. 2

Editor-in-Chief: Gilbert Bouchard
News Editors: Suzette C. Chan, Neal Watson
Managing Editors: John Algard & Marie Clifford
Entertainment Editor: David Jordan
Sports Editor: Brenda Mallay
Photo Editors: Bill St. John, Tim Kubash
CUP Editor: vacant
Production Editor: Brougham Deegan
Advertising: Tom Wright
Media Supervisor: Margriet Tilroe-West
Circulation: vacant

The Gateway is the newspaper of University of Alberta students. Contents are the responsibility of the Editor-In-Chief. All opinions are signed by the writer and do not necessarily reflect the views of the Gateway. News copy deadlines are 12 noon Mondays and Wednesdays. Newsroom: Rm. 282 (ph. 432-5168). Advertising: Rm. 256D (ph. 432-4241), Students Union Building, U of A, Edmonton, Alberta T6G 2G7. Readership is 25,000. The Gateway is a member of Canadian University Press.

The blinking types, Janine McDade and Linda Derkson, are playing What's My Line on the video sets, while the Tooning Trio of Jim Moore, Shane Berg and David Bird scribe their newest opus of life. Michael Shore (no boat this time) and Geoff Brunborg are in the groove with our noted reviewers John Charles, Nate LaRoi, and Dan Watson. Don Teplycke and Warren Opheim didn't have zip squat to say about anything today. Brian Receveur smiled, as his cup runneth over. And hiding in the corners were Brenda Waddle, Sandy Vickerson, and the red-headed girl. And Bosco Chang

more than 7,000 copies of the September 5 issue of the Gateway still on the loading docks and still not distributed for the students. I feel that in the near future there may be another attempt to fire the editor-in-chief of the Gateway. If I am forced to follow this avenue and Gilbert Bouchard still has his job, I guarantee that the Gateway will no longer exist.

Finally, if any Gateway staff member had taken the time to come to my office, they would have found out that there were four other people paid by the students who no longer work for us because I felt that they were not worth keeping; also I would have told them of some other people who may be out of a job before I finish my term of office. The students voted me in to straighten out the Students' Union and I will do it no matter how biased the reporting is by the Gateway.

Yours truly,

Gord Stamp
VP Internal

Competent Incompetency

During registration for the Bachelor of Education/After Degree program I was surprised to learn that I was required to take a writing competency test.

Apparently this test is designed to prove that prospective students' writing skills are adequate for university-level work.

To require that such a test be administered to recent graduates of its own programs is not only an insult to the graduate, it is also an act of hypocrisy by the University of Alberta. If the University does not take stock in holders of its own degrees, why should anyone else?

Peter Wilson B.A.

SECOND WIND

Second Wind is an occasional column of opinion by Gateway staff.

by Nate LaRoi

RE: Four more years of fascism...

As a firm believer in starting the year off wrong with the eventual goal of setting things right (as if I could do that!) And who defines what's right anyway?), I should like to draw your attention, if you don't mind, to the Steve Chamchuk quote ("Tory, Tory, Tory... it's four more years of fascism, folks") sitting above the first edition of our beloved student newspaper. (There, that's long enough for a first sentence sentence; now you know why they call this column "Second Wind").

Anyhow, what I'm wondering about, in my usual Monday morning haze, is the eternal question "What is right?" Or, to clarify the matter, if Canada is fascist, just what was Hitler's Germany or Mussolini's Italy? Would you believe ultra-right? Or should we call Ronnie pseudo-right and leave it at that? Boy, the way people fling about terms like communism or fascism just read *Homage to Catalonia!*. There's such a thing as precaution and there's also such a thing as paranoia (just read *Peter and the Wolf*).

The proper thing for me to do at this point would be to define "fascism" in a clear and concise way. That would no doubt satisfy certain members of society who would like to see everything reduced to two times two is four. But only lawyers and such are so silly as to accept definitions as absolute truth (profs, in contrast, recognize the "universal truth" that all meaning is indefinite, that all definitions are tentative).

So, instead of providing a personalized definition of fascism, I shall simply convey the commonly

accepted manner in which the term is used on the street. And while I'm at it, I might as well do the same for communism. Okay, here goes. A fascist is someone to the right of you; a communist is someone to the left of you. (A poor joke but I won't scratch it out; how I love Dostoyevsky).

So next time you read this distinguished publication and come across a letter calling our student government "fascist" and student newspaper "communist," consider the possibility that it could be the view from a projection screen that hasn't made the jump from black and white to color.

As a final point to consider, let's examine the larger question "What did Steve Chamchuk mean by the statement in question?" Well, I'm sure you think you know what he meant. But what can you be sure about anyway? It might have been the frustrated cry of a New Democrat; it might have been a joke not meant to be taken seriously (and don't take this editorial too seriously either); or it might have been a bit of excess sarcasm.

The spoken word, after all, does not always translate so well into print. A quote may or may not represent "naked truth", once it is stripped of all meta-communications (tone of voice, facial expressions, gestures, etc.). The speaker's true meaning may lie in the words themselves or may lie behind the words. Keep this in mind the next time you read a quote in this or any other publication. In the meantime, let's not pull quotes from their context; let's not separate the person from the situation. Get my meaning?

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The Gateway is accepting applications for the positions of CUP Editor, Circulation Editor and Production Editor for the 1984-85 school year.

The salary for Production Editor is \$500 per month. The salary for Circulation Editor is \$250 per month.

For more information call 432-5168 or drop into room 282 SUB. Deadline for applications is 12 noon, September 26, 1984.

Bear Country



by Shane Berg



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FRIDAY, SEPTEMBER 14 • 8:00 pm
 THE RIGHT STUFF • PG

**007 DOUBLE FEATURE***

SATURDAY,
 SEPTEMBER 15

7:00 pm
 OCTOPUSSY • PG
 9:30 pm
 THE MAN WITH THE
 GOLDEN GUN • PG

How much love, sex, fun and
 friendship can a person take?

They're eight old friends who haven't seen each
 other since the sixties. Searching for something
 they've lost. And finding all they need is each other.



SUNDAY,
 SEPTEMBER 16
 8:00 pm
 THE BIG CHILL
 R

MONDAY, SEPTEMBER 17 • 8:00 pm • Fanny and Alexander • M

TUESDAY, SEPTEMBER 18 • 8:00 pm

EXPERIENCE PREFERRED... BUT NOT ESSENTIAL • M

SUNDAY, SEPTEMBER 23 • 8:00 pm • SILKWOOD • M

MONDAY, SEPTEMBER 24 • 8:00 pm • NATIONAL LAMPOON'S VACATION • M

TUESDAY, SEPTEMBER 25 • 8:00 pm • TERMS OF ENDEARMENT • M

EDDY MURPHY DOUBLE FEATURE* — FRIDAY, SEPTEMBER 28

7:00 pm • 48 HOURS • R 9:00 pm • TRADING PLACES • M

*DOUBLE FEATURES: \$4.50, \$2.00 with U of A I.D. card.
 Second Feature only for Regular Admission price.

SECOND WIND

by Michael Bruce Shore

Trudge, trudge, ... squish.

Now the other foot is soaked. I feel moisture wicking up my socks, chilling the aching calf-muscles beneath. My hair is plastered to my ears, and my fingers are numb, reluctant to grip my precious cargo: The University of Alberta Registration Sheet and Course Cards.

Yet, as I tear through "Part III: Department Approval", this fall's early-winter rain is almost a pleasant distraction to the gnawing in my gut and dry apprehension in my throat. "Go!" Hurry up and wait! "Wrong sequence number, go back to...", and so on. Pressure to run, to jump into line, to grab any advantage, short of rudeness. That last wrong turn through HUB cost several minutes and the CMPUT lab I need. Maybe I could backtrack, switch ENGL to 1400, and HIST to 1830, cramming CMPUT in next year. But you are only allowed 7 junior courses in your degree, and my exams will be too close together, and the line-ups are right out of a Cecil B. DeMille movie (a cast of thousands), and..., and..., this... is... INSANE!

It is not my intention to seem ungrateful to all of the individuals and institutions who together have enhanced my endeavor towards higher education, and thus a better life. To them I extend sincere thanks and a commitment to do my best. But I am amazed. Amazed and frustrated that in this day and age we are obliged to perform the human equivalence of pinballs: being shot up the slot, bounced off bureaucratic bumpers, spun around in calendar mazes, only to be dropped sobbing into yet another queue. Pray for those of us for whom the whole game has gone 'TILT'.

I consider myself lucky in that I was able to score nearly all of my lectures and labs. This was accom-

lished through a lot of preparation, reconnaissance foot-work, fall-backs, and by being a bit of a jerk. Others were less aggressive or timely, many had much more complicated timetables because of their faculty's requirements. Why does a diminutive English-major have to elbow his or her way into an ENGL 200 queue along with 127 mechanical engineers (not that they shouldn't be able to take English if they wish). As is the case in most crowd-scenes, the fastest and burliest are usually the most successful. Competition in the academic sense is laudable, but not when it is like this.

Why do courses that are the most difficult to enter have the highest sequence numbers, so they must be left until they are either filled or cancelled? This is 1984, why are they still using punch-cards? Surely, the expense in time, dollars, and manpower required to mount and maintain this dinosaur should be weighed against that of installing a more up-to-date, less random method. Other universities use networks of V.D.T.'s with which one can arrange, with a counselor's help, course-load, scheduling, faculty approval, even to call up transcripts, nearly all at the same time. At the University of Calgary, they still have a few line-ups, but at least they don't start classes a week late. By comparison, the sheer bulk of the population at dear U. of A. should render computerization imperative, not simply a daunting task.

Finally, why do they wait until you are exhausted and dishevelled beyond recognition before they tell you to say, "CHEESE", then snap your picture? Somebody up there has a very bleak, dark sense of humour.

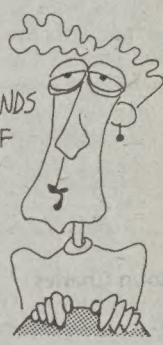
This autumn's little odyssey has convinced me to try one of two stratagems next year: (a) study public administration and devote the rest of my career to implementing a friendly, comprehensive chain of online terminals; or (b) take hostages. The second option sounds like it would be more fun. Contact me at this paper if you are interested, or if you have an axe to grind. Don't forget to bring it.

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DOWN BOY!
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 IGOR HUNGRY!
 IGOR HUNGRY!

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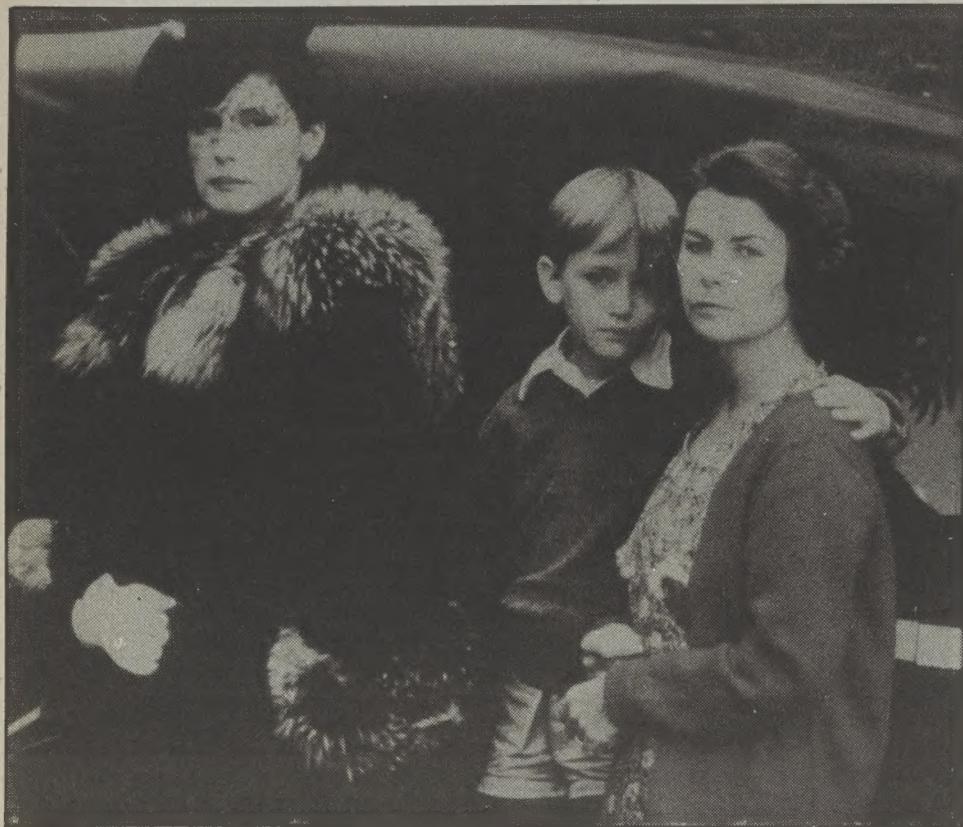
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ENTERTAINMENT



Wendy Hughes, Nicholas Gledhill, and Robyn Nevin star in *Careful He Might Hear You*.

Boy finds aunts no picnic

PS I Love You

CAREFUL, HE MIGHT HEAR YOU

WESTMOUNT THEATRE

review by John Charles

For the first half-hour of *Careful, He Might Hear You* (Westmount) it looks like the new Great Australian Movie has overdosed on production values.

Each camera shot is set up with the elaborate self-consciousness of a Vogue fall fashion special. Beautiful — but it makes us go "ooh" and "aah," rather than being drawn into the story it should be showing us, and actually undercuts the emotional content of scenes.

And Ray Cook's gorgeously shimmering music score evokes the lush English countryside, all flowering trees and larks ascending, while remaining totally indifferent to the mood of the scenes we're actually watching.

The plot of *Careful* also puts you off at first. A seven-year-old boy archly named P.S. (Nicholas Gledhill) — his dying mother declared him a 'post script' to her life — is an orphan, and being raised by Aunt Lila (Robyn Nevin) and Uncle George (Peter Witford) in 1930s Australia. Enter Aunt Vanessa (Wendy Hughes), who's rich, elegant, veiled, even brandishes a cigarette-holder. She has decided she wants P.S. for herself, and can do much more for him than Lila and George, who are just scraping by.

We're soon shown Vanessa writhing in a bed alone, crying out the name of P.S.'s father, Logan. And we realize she hopes to gain back that itinerant scoundrel (whom she flirted with before P.S.'s mother knew him) by first gaining possession of his son. At that point you ask yourself if this is a movie you really need.

Fortunately director Carl Schultz and writer Michael Jenkins are up to much more than pretty pictures and sexual hysteria — though both are a real concern in the film. The movie is based on Sumner Locke Elliott's 1963 novel, and it's one of the most faithful adaptations of a serious novel I've seen in years, suffusing the movie with an unusual richness of detail and characters that make the movie so interesting.

The reason you want to leave after 30 minutes is that the plot looks so predictable. Vanessa is clearly a figure of power, and will somehow win — especially in the Australian cinematic world, which seems fascinated by the implacably grim ways of destiny (*Gallipoli*, *Chant of Jimmy Blacksmith*, and *Breaker Morant* for starters).

Vanessa is successful at getting P.S. on weekdays, and is soon busily teaching him

how to be a little gentleman. ("Don't say serviette, it's common. Say napkin.") And P.S. does just as he's told, because he's a docile, polite boy. In spite of waist-high camera angles, which show us the world from his perspective, we don't know what he's thinking at this point.

But Logan suddenly turns up, lured by Vanessa from his ne'er-do-well wanderings and irresponsibilities. She tries to get him to assign P.S. to her, legally and forever, and her chances are good until he actually meets the son he's never seen.

It's a superbly shaped dramatic scene, as we watch P.S. step into yet one more elegantly furnished room, politely wondering what strange demands yet another strange adult will make of him. (The helplessness and vulnerability of children is shown quite movingly here and elsewhere, and always in a specific context.)

When Logan asks if he really enjoys his riding lessons and dancing lessons, and P.S. automatically responds: "Yes, thank you," Logan realizes what a little puppet his son is being turned into. From that moment on the film becomes a totally absorbing melodrama.

If Vanessa is sometimes powerful because she has money and influence, we're also aware of how lonely and insecure she is. So you can't just label her a villainess, because she's intriguingly unpredictable and complex. And when P.S. suddenly takes a stand while visiting Lila, and declares "I won't go back," we respond to his action as if it were extraordinary heroism. All the characters are capable of change and growth, which we take for granted in novels, but seldom find in recent movies.

The theme of the corruption of innocence is very strong in the new Australian cinema. Sometimes it's old, politically ruthless England using the naive colony for her own purposes (*Gallipoli*, *Breaker Morant*). Sometimes it's more the assertion of a primordial innocence that belongs to the ancient, mythic Australian landscape and its aborigines, and which erupts after incidents of repression, upsetting Victorian attitudes of what's natural and nice (*Picnic at Hanging Rock*, *Chant of Jimmy Blacksmith*).

The acting is excellent throughout, and hugely entertaining too. The melodramatic form, which allows for larger-than-life events and emotions, is the most dramatic way to examine attitudes about life and relationships while remaining thoroughly entertaining. *Careful, He Might Hear You* goes way beyond TV soap operas in exploring the need to be loved and the need to become yourself. But it also delivers on the basic what'll-happen-next level that makes us go to movies in the first place.

Growing up in Britain

British Boys

KIPPERBANG

PRINCESS THEATRE

review by John Charles

"I don't really blush — I just go red in the face," Alan earnestly explains to the caretaker at school.

The caretaker looks blank. Who wouldn't?

Alan (John Albasiny) is 14, and very much aware of his red hands and sweating feet — of there being nothing about him that someone could love. Nevertheless he's in love with Ann (Abigail Cruttenden), a schoolmate who drives him crazy. He wants desperately to kiss her. Not do "the other things," just kiss her. And he prays each morning, "Let it be today — or no later than early next week."

Alan is the likeable hero of *Kipperbang*, a funny, modest British comedy about growing up in the late 1940's, which ends its premiere Edmonton run at the Princess tonight.

British directors seem to find a lot more of interest in adolescence than Americans do these days. On one hand, you have Steven Spielberg's neurotic movies (*E.T.*, *Poltergeist*) which view children as celestial candy-box creations who are so special that growing up at all to become an adult is a tragedy. On the other hand are the endless series of comedies about getting laid for the first time which are so crude and banal that sleeping with a prostitute (*Risky Business*) or your best

man) assigns him to be in the class play, in which, on the final page, he has to kiss Ann..

If *Kipperbang* is highly amusing and vividly observed, it's also a bit too tidy, which is what kept me from joining in with the delighted audience's guffaws. Well-crafted movies should be rewarded in this age of excess and incoherence, but screen-writer Jack Rosenthal's work reminds you of other literary accounts of growing up as much as it reminds you of life. His characters are charmingly daffy, but he won't let them develop and wander as they want to. So the plot becomes all-important, at the expense of the movie's sense of spontaneity and life. (It's precisely on those grounds that Bill Forsyth's wonderful Glasgow comedy *Gregory's Girl* is such a triumph.)

Kipperbang was made for British TV by director Michael Apted, which partly explains its concern for rueful wistfulness and controlled shapeliness. Apted is best known for his American film, *The Coal Miner's Daughter*, and his style tends to be austere and documentary in its approach. But another film, in that same TV series about first love, proved much more quirky. It was called *Experience Preferred But Not Essential*, about waiters and waitresses at a seaside resort, and it played in Edmonton six months ago.

The tidiness I object to is conveyed in such things as the cricket match commentator whom we and Alan listen to in Alan's imagination, whenever he's alone — a commentary on how his life is going. "The player is interrupted again!" the voice says, as Alan fails to embrace Ann. And we laugh as



John Abisny, Mark Brailsford, and Chris Karallis in *Kipperbang*

friend's mother (*Class*) is just as much a triumph as sleeping with a girl you like. These movies are aimed at audiences of horny guys whose interest in getting laid is equally obsessive. Unfortunately horniness as a physical condition is of no more narrative interest than the common cold.

It's Alan's yearning romanticism which sets him apart from his chums — and from the adults as well. He thinks kissing is a special, intimate act that sets it apart from the messiness of "the other things." His chums, fascinated by "the other things," regard kissing as pointless and yucky.

So Alan (looking like a very young Steve McQueen) moves each day through a cloud of tremulous apprehension, fantasizing that he's a great cricket player, getting through the boring routines of school and the private boyish rituals of his pals, which are meant to bestow some dignity upon their adolescent condition. (Their secret greeting is "Batanyan Kipperbang uhh!") And then one day his English teacher (Alison Stead-

though a button had been pressed. It's amusing the first few times, then becomes tiresome, since it's a lazy writer's way of achieving transitions and letting us in on Alan's own reactions.

The juxtaposition of adult and adolescent affairs (beautifully done in *Gregory's Girl*) is rather glib here. It would be more annoying if it weren't that Steadman, as the English teacher, is a radiant actress whose confusions over romance are even more engaging than Alan's dilemma. But the writer is more interested in her as a comic foil than as an interesting character.

The script's rigidity culminates in the final speech Alan makes to Ann, a totally implausible poetic speech which violates everything we know of Alan's sensibility and style. At this point, when the movie insists he become articulate, you can see this movie is another adult fantasy about what childhood should have been like, making it closer to Spielberg than you'd have imagined.

Fantastic Fringe Finishes Fabu



The Fringe hit the street this year, with a bang.

handcuffed to each other. The laughs are fast and furious, but with a wee bit of character development, it would have been a perfect lampoon. A shame the Acting Gypsies don't plan to mount *The Metamorphosis* again.

SCC

P.S. Your Cat is Dead (P.S. Productions): A pointless, badly scripted, insensitive "comedy" about a loser who goes bonkers and ties up a gay cat burglar in the kitchen. Don't ask how the loser discovers the burglar is gay or why it should be important. Every situation in *P.S. You Cat is Dead* arises as unnaturally as the Swamp Thing as excuses to launch rafts of bad jokes. Adds a whole new meaning to the word homophobic.

GB & SCC

Sometimes She Lets Her Colours Out (Mary Jo Fulmer): Calgary dancer Mary Jo Fulmer spent six months in Japan and borrowed Japanese themes and aesthetics in this uneven presentation of dance and poetry. Some pieces were very strong, others seemed flat or superficial. Ten-year-old Jocelyn Thierran and 13-year-old Megan Kinny stole the show with exuberant performances

GB & SCC

Free Food and Beer; The Comedy Commission: Two Edmonton comedy troupes of the SCTV persuasion. *Free Food and Beer* would have benefitted with better pacing. The first half of the young company's set was bubbly, but the second half was flat. Skits ranged from the hilarious Michael Swell Meets the Dull Family to the unfunny Foreign Film Festival. The Comedy Commission is a professional quartet of warped souls. Their visions of Jim Keegstra discovering that God is Yiddish and of *Friendly Giant's* Jerome the Giraffe as a minor political philosopher had the audience in tears. There were only a couple of boring skits that could have easily been chopped from the program.

SCC

Issues in the Loo (Loo Enterprises): Disappointing series of vignettes probable intended to lampoon aspects of modern life. Biggest problems: lack of funny jokes or situations, no sense of timing.

SCC

Red Sands and Strange Remembrances did not belong at The Fringe. It is nothing more than a badly-typed collection of horrible prose poetry. The Fringe is a theatre festival,

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Photo Bill St. John



A juggler entertained an evening crowd at the street dance.

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ously

supposed to include: actors, rogue, and even (horrors!) d's is just a bad radio play: a oe stands in the middle of a recites atrocious dribbles.

O.P.E.) was almost as bad. A script and an over-large, under-filled with lousy stage direction miserable play.

(Gonzo Island Productions) and, is a Pulitzer Prize-winning attached with a very talented theatrical production. He described it as "a decadent the program was right: this so good that sitting through self-indulgence.

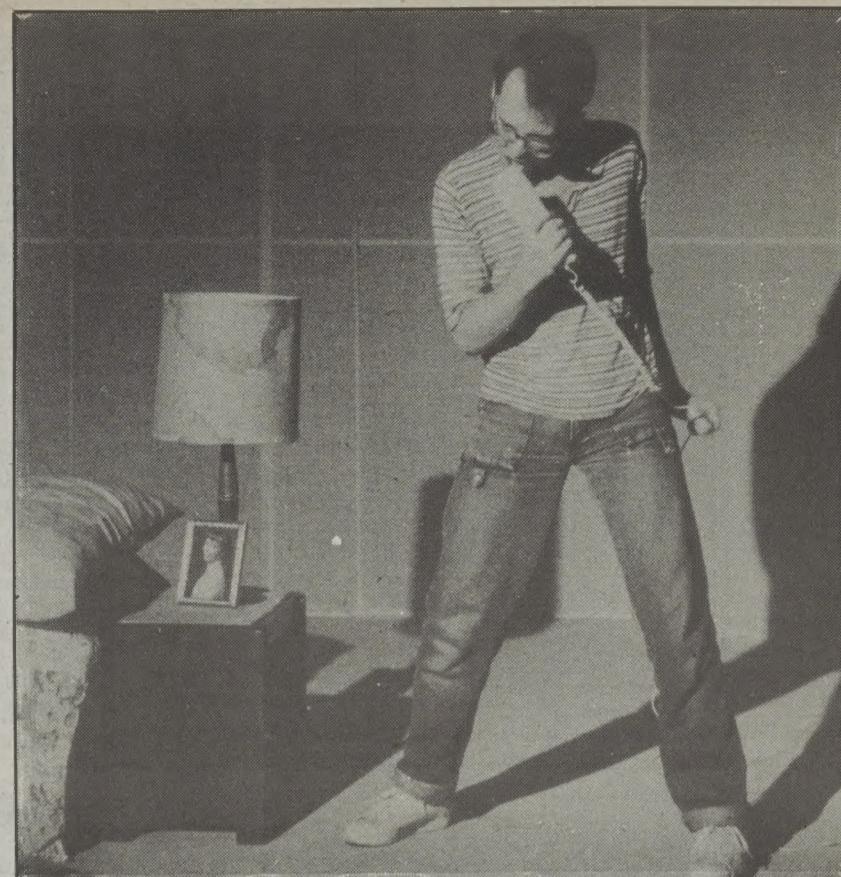
e-winning play was **Mirage**, on. **Mirage**, which won the one-Act Play Writing Competition, well-written tale of two desert he, entertaining little allegory really deserved a larger pro-

o shortage of musicals at the prise of the festival was that few bombs (like **L'il Abner**), worth the price of admission. for example, is a captivating ing the romantic escapades of both named Elizabeth — one other in 1984. The play examination of society's perception of onships over the past three

playable musical was **Rock and Satirical look at womanhood** sks. A sharp-witted , say, it in many facades of woman- pper, to feminist, to bride. musical (if not favourite play, be **Dinah's Wine Bar**. (**Teatro Wine Bar** was one of two by Stewart Lemoine; both are like a vintage wine. You will e about these two plays in the

t the Fringe were a success. ot what you would expect. mple, **Kit Marley**, (Broadcast modern-day Elizabethan psyma. Peter Cole manages to ar and the beauty of Elizabeth without detracting from the appeal. **Marley** chronicles the Christopher Marley's life — his possible) authorship of Shakes. A bit ponderous, but still

that weren't bad were: **Wom** (a good statement but a bit ent **Tense** (nice, but nothing our average sitcom), and **The ed Himself Superman** (Stan sophy 210), **Darling Alexis** but I hate mysteries), and Theatre Sports by any other



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Photo Bill St. John



le the show at the street dance energetic performance.

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- Nominations close 12 noon September 21, 1984.
- Interviews will be conducted September 25th. Delegates will be required to submit a written report to Students' Council regarding the happenings of the conference.

Calgary rock

This Fear
The Rip Cords
September 1
Yardbird Suite

reviews by Geoff Brunborg

On the one hand, you have the local bands who try to develop their own unique image: facecrime, Truth, NEO A4, etc. On the other is at least one band that blatantly copies the visual style of one particular, well-known group: This Fear. Not only is their name "inspired by" a Simple Minds song ("This Fear of Gods"), but they play Simple Minds covers (somewhat rushed at that), and the odd instrumental, just like you-know-who sometimes do. Wait — there's more.

This Fear is led by a singer who has Jim Kerr's stage movements down to a T: point your foot this way, then that way, bob your head, drop your hand now and again, and hold your microphone as you would your cereal spoon. All of this is really unnecessary; in fact, it's a hindrance because all five members seem to be generally proficient at what they do, and their original songs don't sound a whole lot like Simple Minds songs.

Actually, it was impossible to tell what they truly sounded like because of a bad sound mix ("Their synthesizer sounds like a kazoo!" one innocent bystander shrieked). However, I can tell you that they sounded much too loud. They must've had their amplifiers turned up to eleven, which is totally unnecessary for a room about the size of the average basement.

Fortunately, the volume was the only major fault with Calgary's very own Rip Cords. Visually they are, well, interesting: balloons all over the stage and dance floor, an ironing board for a synthesizer stand, and a lead singer sporting daringly untrendy waist-length hair, hovering behind her odd array of percussion instruments.

Their music tends to center on a moody sound, but at times they sounded like mainstream barroom material, while at others tended toward a more jazzy feel as on their CJSR hit "No Danger". Here's hoping they come back soon, or at least, release some vinyl.

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5. Jay McShann — Just a Lucky So and So (Sackville)
6. Yo — Good Tidings (Deadbeat)
7. Linton Kwes: Johnson — Making History (Island/MCA)
8. Singers and Players — Leaps and Bounds (On-U-Sounds)
9. Bobby McFerrin — The Voice (Elektra/WEA)
10. Rainy Day — Rainy Day (Rough Trade)
11. Carmel — The Drum is Everything (London/Polygram)
12. The Time — Ice Cream Castles (Warner Brothers/WEA)

13. Humphrey Littleton — Humphrey Littleton in Canada (Sackville)
14. David Sylvian — Brilliant Trees (Virgin/Polygram)
15. Sonny Terry — Whoopin' (Alligator/WEA)
16. Sacred Cowboys — Sacred Cowboy (Fringe/Quality)
17. David Burgin — Wild Child (Flying Fish)
18. Ian Tyson — Ian Tyson (Columbia/CBS)
19. The Church — Remote Luxury (Warner Brothers/WEA)
20. Phillip Walker — Tough As I Want To Be (Rounder)

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2. Bolero Lava — Bolero Lava (Mo Da Mu)
3. The Northern Pikes — The Northern Pikes (Black 'n' Round)
4. The Ripchords — Final Step (Tape)
5. The Sound — Shock of Daylight (A&M)
6. U-Men — U-Men (Bomb Shelter)
7. Direktive 17 — Direktive 17 (Macbeth)
8. This Fear — Dreaming of a Nation (Tape)
9. B.P.A. — By-Products of America (Hospital)
10. Wilfred N. and the Grown Men — Riding Double (Zonik)

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Truth: An honest interview

interview by Warren Opheim

I spent an evening in Ratt in late July talking with three local musicians who go by the handle Truth. They have recently released an independent album, *Day After Dark*, and it has enjoyed airplay locally on CJSR and on a couple of late night radio programs broadcast nationally.

The interview was enjoyable, but it was not without mishaps. The tape recorder was knocked over twice (but survived), the drinks were nearly charged to a nonexistent Gateway tab, and someone was trying to make a film of the patrons dancing to a Talking Heads song; consequently, the song was played over and over (and over) until the cameraman was right happy. To top things off, I nearly left the campus without my portable stereo. Other than that, everything was just peachy.

In case you don't already know, Drew Berman is the lead guitarist, Vic Gailunas is the drummer, and Jon Adams is the bassist and lead singer. What follows is our conversation, more or less.

Warren: Okay, I suppose the most obvious question is: Why "Truth"? To be honest, when I first saw an advertising poster for one of your first gigs, I thought the name was, well...

Vic: Pretentious?

Warren: Yes, exactly. How did the name come about?

Vic: It's a name that we have been trying to work into as opposed to, say, the old bands where the Draggents really sounded like a rockabilly name, or the Mods, well...

Drew: Heh, heh.

Vic: I mean, those names dictated what we were going to play, whereas "Truth" was just a name that we had. It didn't mean much then, but means much more now, because we've decided that the route we want to take lyrically is along philosophical and emotional lines. When I think of Truth now, without thinking about the pretentious side of it, it feels philosophical, and a lot of our songs ask for answers.

Drew: At the same time, it's not anything too cerebral; we're not looking for a truth that's going to solve the mysteries of the universe. We're not saying we have the answers...

Vic: We don't have the answers, so we're not trying to dictate any. If we were, then I would agree that we were being very pretentious, but we're asking for answers, so I don't worry about appearing pretentious.

Drew: We're young. We don't have the answers. A lot of the questions in our songs arise through personal experiences. We don't keep them in the first person format, though. We change it around to give them a more universal appeal.

Vic: That can also apply to personal thoughts, feelings and ideas that we as young people are curious about, and I think a lot of people can relate to those questions.

Warren: One thing I noticed about the band that is quite rare these days is that all three of you write, both music and lyrics. Is this something you aimed for, or did it just evolve that way?

Vic: We don't have to write as a group and we don't have to write alone. We can all write music and we can all write lyrics. For instance, with one of our newer songs, Jon and I wrote the music. Drew learned the music and right away he said, "I've got a good idea for lyrics" and he went home and penned the lyrics for it. So we don't dictate that certain people have certain functions. One thing that we think is important is that when it comes to the actual arrangement of the songs, we all put in our two cents.

Drew: It's a three way process.

Jon: It's good that we all write; it allows for more creativity.

Vic: A lot of the songs, especially the ones probably to be released in the future, are credited, for the most part, to Drew and myself, but that's for the actual writing. As far as the arranging goes, we all put a lot into each song.

Drew: I might write a song, but I can't tell Vic how to play certain drum patterns, and at the same time he can't tell me how to play my guitar patterns. We constantly bounce ideas off each other. To me, that's the most ideal arrangement for a band, as opposed to having one person dictate.

Vic: Because Jon's the lead singer, he's the one who arranges the vocals for the most part, and vocals are the basic focus for a song. The music and lyrics may be written by any one of us, but what you're actually hearing is



a lot of Jon's contribution because he's the principal vocalist.

Warren: Okay, I guess now is a good time to bring up the standard (pun intended) question about influences. Who are they?

Jon: Vic and Drew.

Vic: Jon and Drew.

Drew: Abbot and Costello. No, anyone who's in a band, whatever they hear, wherever they are — that's an influence to them. That's why it's hard to say, for example, "The Police influenced me."

Jon: I think musically, we're all influenced by each other. What one person might suggest, the others can play off it.

Vic: In one respect we're different from a lot of other bands in that all three of us write our songs. In most bands, only one or two people write the songs, whereas we all write and arrange the songs together, so it's always a group effort. Even a song like "Razor Blades and Roses" — it's credited to Drew, but all three of us arranged it.

Jon: We listen to such a wide spectrum of music that it's hard to pinpoint one or two.

Vic: The influences aren't always restricted to music. There are plays, novels, articles...

Warren: Like "Zoo Story".

Vic: Yeah, "Zoo Story" for one. We just finished a song where the whole idea was taken from an article Jon read in *Omni* magazine.

Warren: What about your previous bands? Has their influence had a big impact on Truth?

Jon: It influences what we do now because we know the mistakes we made in the old bands; we know what was good in the old bands.

Vic: They gave us a lot of experience playing in front of crowds and in writing and performing our material, so we came into this band with a professional sort of attitude. Also, because Drew would come see the Standards play, he was familiar with Jon and my capabilities, and we knew Drew's capabilities through his old band. That's another way the previous bands helped.

Warren: You're all pretty snappy dressers. Is

your stage appearance important to you?

Jon: We like to get a mood across with our music, and we like to reinforce that with a visual image. You could almost say it was pretentious in the way that we want to prove that we know what we're talking about; we can back up our lyrics with our visual image. Our lyrics might be sophisticated, so we don't want to come on wearing Bermuda shorts and a T-shirt.

Vic: It's important when you play for people to give them some sort of show. When you see a band with a certain look, it should enhance their music. I think that, in general, people like to see performers as being a little different from themselves. It's not as if we want to separate ourselves from our audience, but we want a barrier that says that we're doing the show and they're there to see the show.

Warren: Like Devo.

Drew: Sure.

Vic: Like Devo, or Kiss, or Alice Cooper, or Bowie. You know, a show...

Drew: We want to present an image to the public that would visually reflect the music, to that extent we wanted something that would look modern without being trendy. Something that looks modern will have a lasting effect, but if something is trendy, it's great for a while and then it's gone.

Jon: That's why we chose the suit.

Vic: Also because we wanted to look respectable; if we were dressed in heavy metal leather, people would say "Do these guys know what they're singing about?" We could be totally wrong, but we feel that the audience is taking us seriously because we've got this "classy" look.

Drew: It's a sad fact that, in 1984, the way you dress and the way you look people take as a reflection of you. You could be the most brilliant philosopher, but if you're dressed in grubby jeans and a torn T-shirt, people aren't going to think anything of you. That's great if you don't care what other people think, but being performers, we have to be concerned with how we are being taken by the people paying to see us.

Warren: What about your apparent avoidance of synthesizers? Is that intentional?

Vic: Our old bands were guitar bands. We feel that the essence of rock and roll is in the guitar; not the synthesizer.

Jon: But I can't see us avoiding synthesizers intentionally throughout the rest of our career. We have used piano on "None Too Soon" and there are some shots at the end of "One Night Stand".

Drew: It's not like we're gonna sit and go, "We're never going to use them." There might be a time where we would want some string effects or something.

Vic: We use the piano to add power and emphasis, but not as an up-front instrument.

Drew: There is a basic skeleton to rock and pop music: the guitar-bass-drums format. That's how we're happy and how we reproduce ourselves live. The primary colours.

Vic: Musicians have to work a little harder without synthesizers in that it's more difficult to keep a song smooth.

Drew: I think it helps us be more creative.

Vic: We write with bass, guitar and drums in mind.

Warren: Vic, your lyrics seem to be pretty bleak. Is there a reason for this?

Vic: As writers, we all have a certain way of looking at life. Most of my songs are bleak, but I wouldn't say that I'm a depressed person. When I write a song, I'm more comfortable in exploring the darker side of human nature, whereas Drew most of the time looks on the brighter side, and Jon, the mysterious side.

Drew: I think that's truer of the album and not more indicative of the way we're writing now.

Vic: I think I still find it that way with a lot of our stuff.

Drew: Really?

Vic: Yeah, I still feel that way when I read the words to the songs we've written.

Jon: I can't think of too many optimistic songs that any of us have written.

continued on page 12

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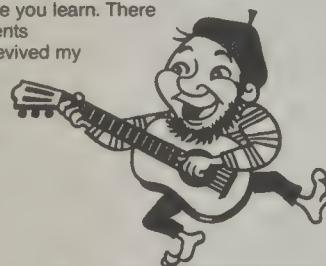
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Truth interview

and came to me the next morning and said, "I wrote these lyrics, but they're probably pretty bad, so maybe you could take a look at them."

Jon: I thought it was really bad. I said, "Vic, read these," and I crawled away and hid my face.

Vic: But we thought they were really great. I think we changed maybe one line. That was it.

Warren: What are your feelings about pop music?

Drew: The music our old bands played — that was pop music. When you don't want to get serious, you need stuff like that; that you can go out and dance to, and hear people sing about their girlfriends and stuff...

Vic: I don't agree with that, because I think that people can go out and have a really good time to our music and dance to it and drink to it. They can shut out the lyrics in that case.

Drew: But you have to ask, "Meaningless to whom?" To us, it's meaningless. To the guy who's singing away about his lost girlfriend, it does have meaning. I'm the first to admit I don't like that kind of music, but as long as he's not out to make a quick buck...

Warren: What are your future plans for the band?

Drew: First we have to clear up a very, very ugly debt. We can't even think of recording again until that's taken care of. But we do have ideas to inspire our next project, and we'd like to see that happen as soon as Christmas time.

Vic: We've come to the point where we can pick songs that we'd like to record for our next project. It could be anything from a four song EP to a six song EP to a full length album.

Warren: To finish up, what are your aims as a band?

Vic: To make people aware of the questions and philosophies that we have...

Drew: And hope that they can apply it...

Vic: To their lives, or that when they hear the question, it will make them more aware that they aren't the only ones with such questions.

Jon: We don't have the answers. We have an awareness of things that are going on, and possibly through some stroke of luck, some answers might be achieved in the questions asked in our songs.

Drew: If we provoke introspection in some people, their answer may be great for them, but not for someone else. All of the questions we do ask I think will give completely individual answers, but just to make people aware of them is something we really strive for.

continued from page 11

Vic: Optimism and pessimism aside, I think that, of the three of us, I write the darkest songs.

Jon: I think a lot of the time it has to do with the way the writer does things in his own life. I find it very easy to let out my good and happy emotions, and a lot of the time my bad feelings get locked up inside me, so when I write a song, I'll take ideas from what's locked up. Everything else has already come out of me.

Vic: I'm a little different in that I let out my darker side; I'm more depressed and cynical than these two are most of the time, and what I let out in my life I let out in my songs, whereas Jon lets out what's in his subconscious.

Warren: I'd like to ask you about a few of your songs from *Day after Dark*. I find that there's a contradiction in "Empty Rooms" between the up-beat tempo of the song and the sad lyrics.

Vic: That was intentional. The music was written first and we said, "What do we want to write?" In my opinion, if we had written real "up" lyrics, it would have been a real pop song, and would not have carried the Truth idea as far as we wanted.

Drew: It wouldn't have been representative of us.

Vic: I think of the song as being about old age, looking back on the things you would have liked to do in your life and that you can't change now. And the music on its own makes you think of youth because it's "up" and danceable, so I think the comparison between the old age of the lyrics and the youth of the music makes for a nice paradox.

Warren: "Razor Blades and Roses"?

Drew: To put it simply, to me that was two things that really summed up love in a tangible sense.

Warren: "Pictures in the Night"?

Jon: Something motivated me to write a song about dreams and what they mean and how they affect and reflect one's life.

Vic: That was actually written in the old band. We arranged it with the Standards at first, and then later with Drew. Jon wrote that

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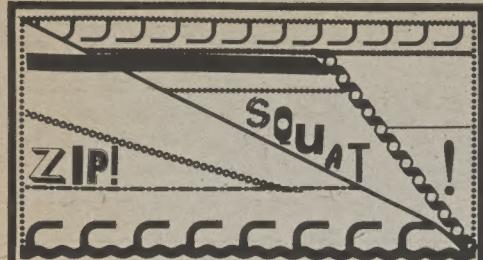
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album reviews by Don Teplyskie

Wilfred N and the Grown Men
riding double
Zonik Independent

Wilfred N and the Grown Men is a studio group composed of local musicians Jamie Philp and Wilfred Kozub. Their songs are inviting soft rock pieces with crisp instrumentation and enticing harmonies.

"Say it (Three Words)" the lead off track of this six song E.P., is an exciting blend of modern keyboard effects and mid-60's vocals, reminiscent of The Dave Clark Five(!). Wilfred N's influences are quite obviously from this era. "Sad New Day" is similar in basic structure to "Sat It", but includes the added bonus of the most grabbing hook on the album ("Oh, What a Sad New Day"). "We Could Have Made Films" captivates the listener with its initial sparseness and blooms to produce a well executed guitar fill from, I assume, Jamie Philp. "Moondreams" is the better of the two instrumentals on the E.P.; it is calming mood music that ends only too soon.

riding double is not without flaws. Included is a tepid version of Lennon and McCartney's "From A Window" which does nothing except promote the question —

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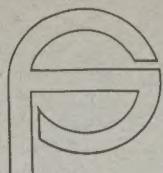
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